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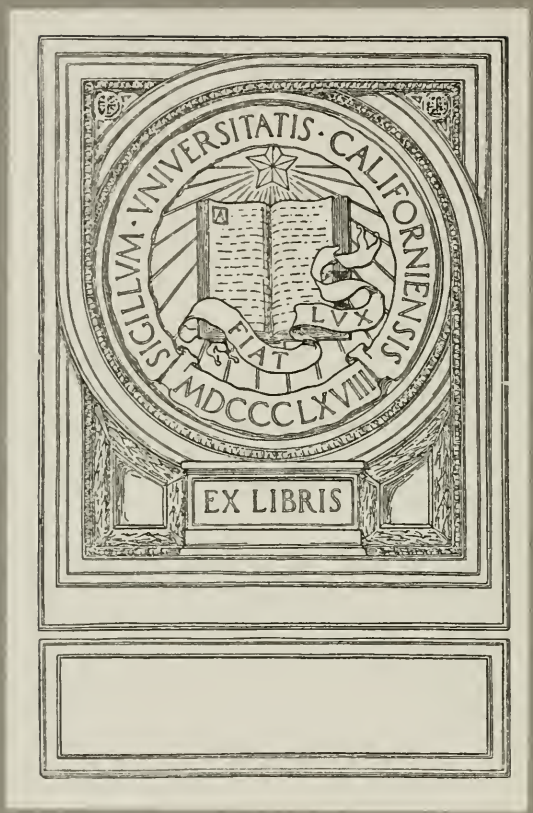
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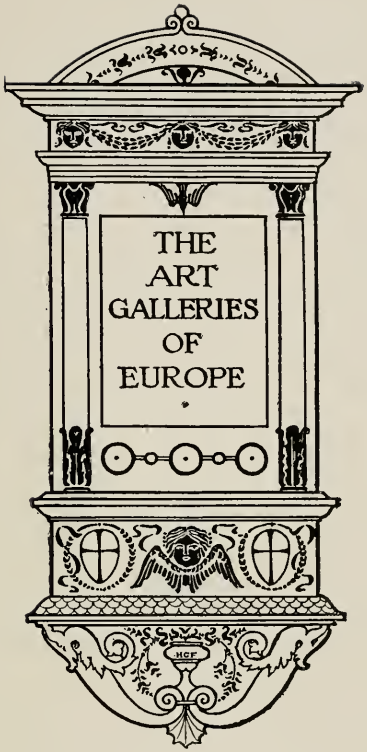

THE NATIONAL GALLERY
LONDON
THE CENTRAL ITALIAN SCHOOLS

CALIFORNIA

THE MADONNA AND INFANT CHRIST, ST JOHN
THE BAPTIST AND ANGELS

THE NATIONAL GALLERY · LONDON

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CONTENTS

	Page
The Central Italian Schools. By Sir Charles Holroyd	VII
A List of Pictures by Painters of The Central Italian Schools, exhibited at the National Gallery	XXV

LIST OF ILLUSTRATIONS

	Plate
The Madonna and Infant Christ, St. John the Baptist and Angels. By Michael Angelo	*Frontispiece*

TUSCANY

GIOTTO	
Two Apostles	I
ARETINO SPINELLO	
Fall of the Rebel Angels (Fragment of a Fresco)	II
The Crucifixion	III
FRA GIOVANNI ANGELICO	
Christ surrounded by Angels, Patriachs, Saints and Martyrs	IV
ANDREA DAL CASTAGNO	
The Crucifixion	V
PAOLO UCCELLO	
The Battle of Sant' Egidio, July 7, 1416	VI
DOMENICO VENEZIANO	
Head of a Saint	VII
FRA FILIPPO LIPPI	
The Annunciation	VIII
BENOZZO GOZZOLI	
The Rape of Helen, wife of Menelaus, King of Sparta	IX
ANTONIO AND PIERO POLLAIUOLO	
The Martyrdom of St. Sebastian	X
ASCRIBED TO ANTONIO POLLAIUOLO	
Apollo and Daphne	XI
SANDRO FILIPEPI (BOTTICELLI)	
Portrait of a Young Man	XII
Mars and Venus	XIII
The Nativity of the Saviour	XIV
LEONARDO DA VINCI	
The Virgin of the Rocks	XV
FILIPPINO LIPPI	
The Virgin and Child with St. Jerome	XVI
LORENZO DI CREDI	
The Virgin Adoring the Infant Christ	XVII
PIERO DI COSIMO	
The Death of Procris	XVIII
Portrait of the Florentine General, Francesco Ferrucci, in armour	XIX
MICHAEL ANGELO	
The Entombment	XX
FRANCIA BIGIO	
Portrait of a Young Man	XXI
ANDREA DEL SARTO	
Portrait of himself	XXII

272800

Plate

JACOPO DA PONTORMO
Joseph and his Kindred in Egypt XXIII
FLORENTINE XV. CENTURY
The Angel Raphael accompanies Tobias on his journey into Media, to marry Sara, the daughter of Raguel XXIV
A Combat between Amor and Castitas XXV

SIENESE

DUCCIO DI BUONINSEGNA
The Annunciation XXVI
The Transfiguration XXVII
MATTEO DI GIOVANNI
The Assumption of the Virgin XXVIII
BERNARDINO FUNGAI
The Virgin and Child surrounded by Cherubim XXIX

UMBRIAN AND ROMAGNOLE

PIERO DELLA FRANCESCA
The Baptism of Christ in the River Jordan XXX
The Nativity of Our Lord XXXI
LORENZO DA SAN SEVERINO
The Mystic Marriage of St. Catharine XXXII
NICCOLÒ DA FULIGNO
The Crucifixion XXXIII
MELOZZO DA FORLI
Rhetoric XXXIV
GIOVANNI SANTI
Madonna and Child XXXV
SIGNORELLI LUCA
The Circumcision XXXVI
The Nativity XXXVII
PIETRO VANNUCCI (PERUGINO)
The Virgin Adoring the Infant Christ; The Archangel Michael; The Archangel Raphael and Tobias XXXVIII
BERNARDINO PINTURICCHIO
The Return of Ulysses to Penelope XXXIX
MARCO PALMEZZANO
The Deposition in the Tomb XL
RAPHAEL SANZIO
Portrait of Pope Julius II. XLI
St. Catherine of Alexandria XLII
The Vision of a Knight XLIII
The Madonna, Infant Christ and St. John XLIV
The Madonna degli Ansidei XLV

ROMAN AND NEAPOLITAN

GIULIO PIPPI
The Infancy of Jupiter XLVI
PIETRO FRANCESCO MOLA
St. John preaching in the Wilderness XLVII
SALVATOR ROSA
Landscape with Mercury and the Dishonest Woodman . . . XLVIII

THE NATIONAL GALLERY, LONDON

CENTRAL ITALIAN SCHOOLS

BY SIR CHARLES HOLROYD

IF beauty were the whole of art the student would only have to study the Italian school, for whatever other qualities other schools may have, and their qualities are many and of the highest interest; beauty is the prerogative of the Italian school, and, since we have practically lost all Greek painting, of that school only. It is, therefore, most necessary that the artist should study the Italian school, for his real subject is beauty in one or other of her manifestations. The lover of art, too, must worship beauty and, therefore, the Italian school, or he would not look at pictures at all.

The study of Italian art is also necessary for the proper historical study of all the modern schools of art, so that we may consider them in their due proportions in relation one to another, to the art from which they were derived and to the highest development of the painting spirit, Italian painting.

The Italian masters do not appear to have consciously striven for beauty except in a few instances of the later times, but they found beauty where she must always be sought, in the study of truth, as our poet sings, "Beauty is truth, truth beauty," at least in art we find it so. The story of Italian painting is one long struggle to represent facts justly, notwithstanding the ideal nature of the subjects the patrons obliged the artists to choose. The supreme beauty that the great Italian masters achieved consists of qualities of proportion, harmony, and a wondrous suavity of line which always shows their natural aptitude for painting as an expression of their spirit and of their thought before nature.

This most fascinating study of Italian art is the observation of the

gradual growth of this beauty of theirs through a period of some three hundred years. Their power develops like an opening flower, from the dry stalk of a Byzantine formula which exhibits a slow change even in the trecento ; the old Italian sap within pushes forward the slight swelling of a new bud and the dead outline is modified and gone. Then her beauty breaks forth in delicate folded leaves, throwing off the husks of a dull convention, one by one, all through the *quattrocento*, until she presents us with the brightest flower of painting ever seen, the art of the *cinquecento*, and falls in the autumn of the seicento through all the rich colours of that season, its crumpled forms dying in darkness and dirty grey at last. All this eventful history may be studied in the National Gallery, and admirable examples of every phase will be found on the walls. We may be very thankful to the Directors of the past who have gathered together such a representative collection in the short space of eighty years.

Perhaps one of the best pictures for a student to begin his study with is, No. 1330, *The Transfiguration*, by Duccio di Buoninsegna, name of good omen. In this picture the hard Byzantine manner may be seen in the figure of Christ, and the Byzantine trick of using gold lines and surfaces to represent the tops of the folds in the draperies. This stiff figure should be compared with the more free and natural manner of painting in the two apostles. It is well to note that, as a general rule, the Deity is represented in a more conventional and traditional manner than the other figures in the early compositions, because a reverence for the form of this figure as represented in previous pictures naturally influenced the mind of the painter, and certainly the minds of his patron and his public. The best example of this fact is to be seen in the Portinari chapel of Santa Maria Novella in Florence. The hieratic Madonna and Child are as stiff and unbending as the Christ in this *Transfiguration*, but in the little ovals of the frame decoration there are a number of small pictures of apostles and prophets painted with a freedom of gesture and life-like expression that seems to belong to a period of art many years later. The other pictures by Duccio in the National Gallery are of the greatest interest, natural and beautiful, perfect examples for young artists to study. *The Transfiguration* is, perhaps, the most easily appreciated by the young student as the gold background is so suitable to the transcendental nature of the subject, and the Byzantine treatment of the Transfigured Deity adds in a remarkable way to the dignity and otherworldly appearance of the figure. This effect was not forgotten by later artists, who often in their wisdom used this simple means of getting an almost impossible effect, thus making their ecclesiastical bondage a source of strength, sometimes, no doubt, unconsciously, but purposely too when the artist was sufficiently ingenious, as was the case with those who were clever enough to advance a step in their art in other portions of their compositions. The gold Byzantine drapery of the Christ in Duccio's picture is itself a Transfiguration, and his other figures are so natural and so full of character, and their colour is so beautiful that the most

modern of artists cannot but admire them, and must needs learn to love old art through them. For these reasons Duccio di Buoninsegna is the best master under whom to begin the study of Italian art.

We must never forget when studying these old panel pictures that the men who painted them spent their highest energies on great mural decorations. Their chief experiments and the advances they successively made are to be seen on the walls of the Churches and Public Buildings they decorated, even to this day. The smaller panel pictures, which are all we can expect to see out of their native country, were painted in a simple fashion and easily, without so much effort as they expended on their more important works. Panel-painting was fit for fine gentlemen in their best clothes, as Cennino Cennini reminds us, the great workmen were to be seen on scaffoldings, splashed all over with lime and plaster ; there, and so, they really laboured, and there they did their newest work. The small pictures are always old-fashioned in comparison with the great frescoes of the same dates. An example is to be seen here in the fine fragment of fresco by Spinello Aretino, representing part of the large figure of Saint Michael sword in hand, one of the few portions of a great decoration which covered the altar wall of the Church of Santa Maria degli Angeli at Arezzo. I never look at it without recalling Vasari's fine description of this work and seeing the great Christ enthroned amid all the host of heaven, about him Michael and his legions in war array on the one side and Gabriel and the ministers of grace on the other : the mighty conflict raging between the angel and the seven-headed dragon, the rebellious angels thrust out and falling transformed into demons below, all this Miltonic epic seen in the dim light of the rounded apse at the end of the fine church now, alas, whitewashed and secular. Vasari relates how in mid-air a "Saint Michael was fighting with that Old Serpent with seven heads and ten horns, below in the centre a Lucifer already changed into a brutal beast," and how "Spinello so much enjoyed making him horrible and deformed, that they say, such is the power of imagination, the aforesaid figure which he had painted appeared to him in a dream, demanding of him where he had seen him so ugly, and why he had so insulted him with his brush. Wakened from his sleep by fear, Spinello was unable to cry out, but he trembled so violently that he awoke his wife who tried to comfort him. But none the less he almost died at once by the tightening of his heart-strings ; all the same, utterly out of spirits and with wide-staring eyes, he lived but a short while afterwards. He went to his death leaving behind him regrets to his many friends, and two sons to the world."

Spinello Aretino's work in this damaged fragment is free and beautiful both in design and colour, nothing better could be desired for large decorative work to-day, it already belongs to what Vasari calls the modern manner, but if we turn to a neighbouring picture in the Vestibule, No. 1468, *The Crucifixion*, we immediately feel drawn in and circumscribed, we seem to turn back quite a hundred years to an art, very beautiful but

archaic. It is unfair to measure the man by such works, and so it is, let the student remember, with all the early Italian masters. When we get accustomed to these early pictures and their miniature manner, we can see in them a little of the art's growing emancipation, and those who have the happiness to know the larger and more important works in Italy can see again the fine imaginations of the artists and their developing powers in these small cramped panels. Even so Spinello Aretino's sympathetic imagination and original colouring can be studied and, to some extent, appreciated in this little altar-piece, *The Crucifixion*—the tragic scene is rendered with a religious understanding, each figure is full of a holy pathos. The masses of light on the backs and shoulders of the figures are masterly in distribution. The outlines are wonderfully broad and simple in construction, they are large in design, and as to the colour—the colour is unsurpassed in any school. The work is a masterpiece, but quite old-fashioned, as it were, when compared with the fragment of fresco. Another small piece of fresco enforces this point, No. 276, *Two Apostles*, by an artist of the School of Giotto. It is part of a wall-painting that once decorated the Chapel of San Giovanni Battista in the Church of Santa Maria del Carmine in Florence. It represents two disciples with bent heads, mourners at the burial of Saint John the Baptist. Their action, the expression of the line and even the colouring as mournful as may be; hopeless, they have not heard the doctrine of the resurrection, there is no comfort for them, they have lost their master for ever by the cruelty of Herod and the sly dancing of the daughter of Herodias. All the fresco, nay, all the series of the decoration, rise up before us in their expression, with the aid of our knowledge of the compositions of the master, Giotto. The Chapel in the Carmine was destroyed by fire, the worst enemy of the arts but war, in 1771, and we have to thank Thomas Patch, engraver, for preserving this fragment for us. It passed through the collection of the banker-poet, Samuel Rogers, like some other of the finest things in the gallery. Eccentric Rogers must have been a man of an excellent taste, he collected some fine old masters and, at the same time, employed the greatest artist of his own day to illustrate his books. This is certainly an example for art lovers. Do not trust the judgment of a man who only loves the old masters, I do not believe a man can truly love and understand old work by dead artists who does not passionately love and try to appreciate modern work by living artists.

Whilst we are wandering in the church of the Carmine at Florence it will be well for us to enter the Chapel of the Brancacci, fortunately it escaped the burning, the only part of the old church that was left practically uninjured, and by good fortune the most important part for us. Here are to be seen the great frescoes by Masaccio, the master who most advanced the art after the time of Giotto. It is a place to linger in day after day, nothing can teach us so much of the message of Italian art as drawing and copying in the Brancacci Chapel. Day after day, as we work at one bit of a fresco, new delights are revealed to us in every

part of the decoration. The strong hand of Masaccio is laid upon our shoulders, and we become familiar with his massive teaching. A new love for ideal beauty is revealed in his several figures of Saint John the Evangelist. Not the despicable and effeminate weakling that most artists, even some of the greatest, represent him as, but a noble type like a young Greek hero, with a straight nose, open square brow and a strong neck, worthy to bear the yoke, and capable of a robust affection. Again there is an almost Greek beauty in the woman with a baby in her arms near Saint Peter at the Gate of the Temple. In this chapel, too, we learn to know the fine crisp touch of Masolino and his true and natural view of the world about him, and again the subtle portrait character of the best work of the first of the decadents Filippino Lippi. But there is no sign of the collapse here, nor in the fine picture by which he is represented in our National Gallery, No. 293, *The Virgin and Child, Saint Jerome and Saint Dominic adoring the Infant Christ.* What a fine thing it would be if there were a room near the Brancacci Chapel where works by Fra Filippo Lippi, such as the story of Saint John the Baptist in the Duomo at Prato, and Sandro Botticelli, one of the series from the life of Moses in the Sistine Chapel, could be seen and studied, and so the whole of this great group of Florentine painters understood together. But as it is the only plan is to have good photographs of them all spread out on a long table, arrange them chronologically and observe carefully amongst other things the largeness of the masses contained by their enclosing lines : it is their distinguishing characteristic.

The only one of this group really well represented in the National Gallery is the youngest of them all, Filippino Lippi. The picture already mentioned, No. 293, *The Virgin and Child, Saint Jerome and Saint Dominic adoring the Infant Christ*, is one of his very finest pictures. It was the altar-piece of the Chapel of the Rucellai family in the Church of San Pancrazio now destroyed. The arms of the family are painted at either end of the predella. This picture represents Filippino almost too well, so that we feel some sense of disappointment when we see his frescoes and large works in Italy for the first time. This picture is so beautiful in colour, golden-brown and black, transparent rose and white, everything is so well and carefully drawn, from the hands of Saint Dominic to the exquisite oak-leaves, the city and all the other beautiful details, kept so well in their place by the general harmony, and the gentle head of the Madonna is so graceful and well rendered that we cannot help feeling at least a little disappointed, if not positively shocked when we see Filippino's frescoes in the Strozzi Chapel of Santa Maria Novella, for instance, for they are cold in colour, overloaded with unsuitable ornament and scattered in composition, or, again, the *Adoration of the Magi* in the Ufizzi, which on the contrary is hot in colour and crowded in composition. His picture of the *Vision of Saint Bernard* in the Badia is a little thin and metallic when compared with our Madonna, although it is so beautiful in finish. But our liking for Filippino is soon restored by a visit to

the Brancacci Chapel, where we see the admirable way in which he completed the frescoes left unfinished by the early death of Masaccio. They are so quiet and unobtrusive that they do not detach themselves from the earlier work, at least without careful study. His composition of Saint Peter in prison liberated by the angel fills its narrow space as well as any of the earlier masters' work, and all the heads by Filippino in this chapel are so admirably drawn and modelled that we can only liken them to the work of Holbein. It is noteworthy that Holbein, too, developed a sort of barbaric-classical manner in decoration, equally tasteless. Ultimately we must conclude that Filippino is well represented at the National Gallery, but not too well for the best that was in him. Filippino Lippi was only forty-five years of age when he died. Vasari relates that, "He had invariably shown himself courteous, affable, and gentle, and was lamented by all who knew him, especially by the youth of his noble city, who had always made use of his unrivalled genius in devising things for public festivals, masquerades and other spectacles. His excellence was such that he obliterated the stain of his birth, if there was one, not only by his eminence as an artist, although he was inferior to no one in his day, but by his modest and courteous bearing, and, above all, by his lovable nature, the true power of which to win the affections of every one can only be realised by those who have experienced it. Filippo was buried by his children in San Michele Bisdomini on April 13, 1505. While they were carrying him to burial, all the shops in the Via de' Servi were closed, which is only done sometimes at the funeral of princes."

Another branch of the great Florentine school which devoted its surprising energy to the representation of nature by what may be called material means, is wonderfully represented at the National Gallery, for the works of this branch of the school are very rare owing to the pains and labour given to each picture. Intellectual power and grasp coupled with artistic grace are combined qualities rare even in Florence. To carry out their aims, these men used the sciences of perspective and anatomy, partly invented and developed by their study, and an unrivalled skill in drawing, gained only by long endeavour. The great masters of this phase of Florentine art were Paolo Ucello and the Pollaiuoli. The master-work of Paolo Ucello called *The Battle of Saint Egidio* is one of the finest and rarest of the early Italian pictures in the gallery, no other work by this interesting master is in such fine condition, although indeed his damaged works in Florence and Paris are, very rightly, highly valued also, especially the painting for a monument of Sir John Hawkwood, called *Giovanni Acuto*, in the Duomo at Florence. Two companion pieces to *The Battle of Saint Egidio* still exist, but four originally decorated the terrace-house, for which they were painted, belonging to the Bartolini family in Gualfonda. Over a fine inlaid panelling, they must have made a noble decoration with all their well-arranged lines of lances and banners against the backgrounds of roses, pomegranates, and orange-trees, the sparkling armour of the knights engaged painted over silver

leaf, their spurs, ornaments, the long trumpets of their heralds, and the accoutrements of their war-horses enriched with gold and bosses of burnished gold.

The main lines of the picture of *The Battle of Saint Egidio* are very decorative and the action of the combatants free and true. The profile head of the young prince with his helmet in his hand is a most lovely piece of tempera painting, it is like a fine medal by Pisannello. Altogether this picture may be regarded as the finest representation we have of the pomps and circumstance of war. In many parts of the work Paolo's devotion to perspective and foreshortening may be seen, sometimes when he tries for more than he can accomplish to the detriment of the picture as a decoration, but always to the interest of the student who loves to see the striving of a great artist to reach his ideals, and reminding us of Vasari's famous account of the master where he tells us how that " Paolo was endowed with a sophistical and subtle disposition, and took pleasure in nothing except the investigation of difficult and impossible questions of perspective, and his wife used to say that Paolo would remain the night long in his study in order to find out terms of perspective and that when she called him to come to rest he cried, ' Oh what a sweet thing is this perspective.' " From his nickname of Ucello, we learn that Paolo was devoted to birds ; the only relics of this passion are to be found in the terraverde frescoes in the cloisters of Santa Maria Novella, especially in the scene that once represented the Deluge ; unfortunately they are very much decayed, but there may still be deciphered individual details of great beauty worthy of the study of the curious. Vasari records that Paolo's house was always full of painted representations of birds, cats, dogs, and every sort of animal that could be drawn, as he was too poor to have the living creatures themselves. One cannot help wishing that he could have afforded to study a little more from real horses, especially for *The Battle of Saint Egidio*.

The Martyrdom of Saint Sebastian, by the Pollaiuoli, is the other great materialistic picture in this gallery. Vasari points out that Antonio Pollaiuolo's treatment of the nude is more modern than that of any of the masters who preceded him, and he says he dissected many bodies to examine their anatomy. He was the first to represent the proper action of the muscles, this trait is well seen in this picture especially in the action of the men drawing their bows and preparing them for shooting. The man in the blue shirt is a very fine figure unequalled for the time, good in line, beautiful in colour and full of carefully rendered character. The landscape, too, has many interests and the general colour of the picture especially in the relations of the greens, has a quality new in the art of the time, but afterwards developed further by Botticelli into a scheme of a beauty that should make us pause whenever we are inclined to say that the Florentines were draughtsmen only. They were very beautiful colourists as well, but lovers of silvery quiet tones rather than rich orange and

hot reds, so that form might not be forgotten in a luxuriant revel of richness. Even Michael Angelo himself is seen to be a fine colourist by all who look for that quality in the Sistine ceiling, the play of amethyst-purple, fine blue and olive-green with the flesh of the prophets and the exquisite stone-grey of the background is a new revelation to the sober lover of colour, who is not saturated with the fiddle-varnish of the brown tree school.

The Saint Sebastian in Pollaiuoli's picture was a portrait of *Gino di Ludovico Capponi*, he does not seem much interested in his martyrdom, and this picture may help us to look at some of the many pictures of martyrdom with less harrowed feelings, if we remember the spirit in which the painter worked at these unpleasant subjects, which their patrons obliged them to represent. Pollaiuoli used the subject of the martyrdom of Saint Sebastian simply as an excuse to paint archers straining at their bows, actions that he had seen and that had interested him when the young Florentines went outside the walls of their city to shoot at a mark. All such subjects lose their unpleasantness when we realise that the painters did not wish or intend that we should feel the subject set by their patrons and the church, but asked us and their contemporaries to look at their work from their own, not their patron's point of view, a view that is full of a lively interest in the things about them, the beautiful world and all that is in it; not in martyred saints and their sufferings of long ago, nor, indeed, in any ordinary so-called religious feelings. As a trivial example of this feeling we may take the introduction of a giraffe into several Florentine pictures as a part of the procession of the Kings from the East, because forsooth during that year a giraffe had appeared for the first time in the city, fortunately the poor beast soon died, so we were relieved from its awkward presence at such a solemn event.

One painter, however, devoted his art entirely to heavenly subjects and was always deeply religious in the ordinary sense—Fra Angelico. He is quite alone in art, even his pupils like Benozzo Gozzoli were unable to forget that they were not of the world, and did not try to, as his picture No. 591, *The Rape of Helen*, so full of the joy of this life, shows. Fra Angelico, however, studied very hard the material details of his craft and was extraordinarily accomplished for the period during which he lived, the date of his birth is a continual astonishment, he was born as early as 1387 or fourteen years before Masaccio, who alone is regarded as the renovator of art; all such revolutions are the product of many minds, and Fra Angelico worked as hard as any one to renew the art of his day. From a delicate miniature master he developed slowly through the painting of small tempera altar-pieces and small decorative frescoes to be one of the finest decorative fresco-painters of all time. The primitive little panels in San Marco, at Florence, developed to the great decorative frescoes in the chapel of our Lady at Orvieto, splendid in form and arrangement, and to the wonderfully accomplished stories of the lives of Saints Stephen and Laurence in the Chapel of Nicholas V. in the Vatican,

with its subtle grey modelling, large outlines and fine architectural backgrounds, full of the modern style, inaugurated by Masaccio himself. The predella from San Domenico Fiesole, No. 663, *The Risen Christ with all the Saints*, is a very fine example of his smaller work. The delicate drawing and pure colour of the Saints is so fine, as Vasari justly says, "that they appear really to be from Paradise, and one can never look at them enough." It has been said that Angelico made his angels and spirits "entirely shadowless," this accusation, for to a painter it is an accusation, must only be regarded as comparative, for the delicate shadows of Angelico serve a noble purpose, he was the first who conceived the idea of lighting his figures from the Creator, the source of light, as this very picture shows. All the Saints are lighted from the Christ in the centre of the picture; before Angelico's time it was customary to light the picture from the source of light in the room where the picture was to be hung, so as to express relief more strongly, as may be seen in the frescoes by Fra Angelico in San Marco; one especially in the corridor of the dormitory, *A Madonna Enthroned with Saints* on either side, has such a raking light that the artist was constrained to make very long shadows fall from the capitals of the pilasters of the throne, as well as to light the faces with a strong side light; another interesting instance is in the famous fresco of *The Transfiguration* in one of the cells in which the light comes partly from the Transfigured Christ and partly from the window of the cell. Even Fra Angelico could not express this fine idea without using shadows, but he certainly made them as delicate and as beautiful as he could.

Another notoriously religious picture is No. 1034, *The Nativity of the Saviour*, by Botticelli, painted when the artist was under the influence of the voice of the great preacher Savonarola. It is a rich and beautiful work, the crowd of angels singing in a ring round the roof of the thatched stable, like a crown of glory, reminds us of the songs of the pious Florentines who could not forget to be joyful under any circumstances,

> "Una rota si fa in cielo
> Di tutti i Santi in quel giardino,
> Là ove sta l'amor divino
> Che s'infiamma de l'amore."

Botticelli is very well represented in the gallery. *The Head of a Young Man*, No. 626, is particularly fine as an example of his magnificent drawing when at his best. Some of the other examples such as the *Mars and Venus*, No. 915, and *Venus reclining, with Cupids*, No. 916, although very fine in general design, are dull in drawing and in many ways unworthy of such a great master as Botticelli, who painted such fine works as the *Spring* in Florence and the scenes from the lives of Christ and of Moses in the Sistine Chapel. So at least they appear in the strong light of a gallery and near the eye, but if we suppose them placed high over a fine intarsia panelling, in a small room, with a richly painted ceiling, fitting

well into their position like the Carpaccios in the Chapel of San Giorgio degli Schiavoni in Venice, we shall realise what very fine work they are. They probably form part of a series making a frieze round a Florentine room. We cannot pass on to the strong masters of the sixteenth century without referring to a delightful picture of the Tuscan School, No. 1010, *The Combat between Amor and Castitas*, full of rich painting and landscape, a picture that might serve as an illustration to one of our loved poet Chaucer with his fields full of fresh flowers and This picture is a technically perfect work of the period and how the many similar scenes from our poet might be represented.

If a young artist were asked in which school of old Florentine painting would like to work he should choose the school of old Verocchio, who must have been a noble master indeed. Here the student would find all sorts of art work going on. Sculpture, casting in bronze and plaster, painting, beautiful studies of drapery, fountains, a golden ball and cross for the top of the Duomo, and a boy for the clock of the Mercato Nuovo with movable arms, which he raises to strike the hour with a hammer, "and this was considered very beautiful and curious at the time." Verocchio was a man of many inventions and the deepest refinement of workmanship, here in his large workshop one met his head man Lorenzo de' Credi, whose drawings are so beautiful that they are almost as fine as Verocchio's must have been, but whose colour is often rather trying as may be seen in our gallery. He was a good assistant, doubtless, and kept excellent order in the crowded class. Here, too, was Nanni Grosso, the sculptor, whose taste had been so refined by the intercourse with the master that when he came to die and they brought him a rudely made wooden crucifix to kiss, he requested them to take it away and bring him one by Donatello, saying that if they did not he should die in his despair, so much did he detest the sight of ill-made works of art. Here worked the careful artist with an imperfect sense of proportion, who painted the two pictures called Tuscan School, No. 296, *The Virgin adoring the Infant Christ, with an angel standing on each side of her*," and No. 781, *The Angel Raphael and Tobias*, both careful studies in the manner of the master. Here Leonardo da Vinci, a beautiful youth, the radiance of whose countenance brought cheerfulness to the most melancholy, worked indefatigably and soon assisted his master in his pictures: the master was not ashamed to learn from this pupil. Here, too, came Pietro Perugino to purge himself of some of his mannerisms, but without success; and knowing the teaching so well, here he sent his best pupils to study. Here came along the dusty roads from Umbria, over the watershed, the gentle and divine Raphael, to learn the secret of Leonardo: How many eager boys may have left Perugia and travelled together past Lago Trasimene to arrive weary and footsore after many days in Florence? Full of hope and eagerness to see the work and the workmen, to forsake Perugino for Verocchio, to live the life of enthusiasm and achievement in the energetic city. Think of the excitement when the great works were exposed to public view. When

the *David* was set up in the Piazza as it is seen in the background of Piero di Cosimo's beautiful portrait of a *Warrior in Armour*, No. 895, and when the two great cartoons by Michael Angelo and Leonardo da Vinci were exhibited in the Hall of the Pope, amid the acclamation of all artists and to the exceeding fame of Michael Angelo and Leonardo. The students who made drawings from them, both foreigners and natives, through many years in Florence became men of mark in several branches of art. These two, the greatest masters Florence produced, are represented in our Gallery: Leonardo da Vinci by the *Virgin of the Rocks*, No. 1093, a picture in his Milanese manner but marked by Verocchio-like modelling in the children and subtle expression in the heads, a picture of clear dreams in a dreamland of rocky fastnesses and fairy-like flowers and women and children with elf-like faces. Michael Angelo is not so well seen in the two pictures attributed to him. No. 809, *The Madonna and Child with Angels* does not impress us with the austere dignity of the master of the monuments in the Medici Chapel with their burden of heavy woe, but the design has a beauty and grandeur of line far above the imagination of any other artist, the tender relation between the Madonna and the Child, the way his feet almost caress her feet and the original arrangement of the drapery of the Madonna make one sure that the work was from the great master's design; he may even have begun the picture, but the finish of the hands and feet, and the hatchings of the draperies are so feeble that he cannot have done them, in fact the expression and shape of the heads and the forms of the mouths, are so like the work of Buggiardini, that we feel obliged to say the workmanship is his. Buggiardini was for a short time one of the master's few assistants. No. 790, *The Entombment of our Lord* does not impress us with the masterful genius of Michael Angelo, it is probably a much-repainted original that was merely begun by the master, who left it in the condition of outline and wash that we see in the three figures of women and the landscape, these parts alone are like his handiwork, although the stress and weight of the dead figure tell us of his knowledge of form, the small modelling and shiny highlights of the rest of the picture remind us more of some artist of the School of Bronzino.

The faultless workmanship of Andrea del Sarto, the painter without error as the Florentines call him, "a certain little sorry scrub," Michael Angelo thought would make the best of them look to their laurels if he had the opportunity, is seen in a noble portrait, No. 690, a portrait of a most beautiful silvery tone, quiet, yet strong drawing and absolutely consummate arrangement, the expression is of a haunting sadness. It is a work that lives in our memory perhaps more than anything in the Gallery.

The later Florentines are seen here too, Pontormo and Salviati the pupils of Andrea, and Bronzino, the pupil of Pontormo. In looking at the Pontormo, No. 1131, *Joseph in Egypt*, let us not forget that noble woman, Borgerini's wife, who prevented this and other of her husband's art

treasures from being forcibly seized and sent to the king of France when her husband was exiled, and all by her splendid tongue, her reproaches of "intolerable bitterness such as had never before been hurled at living man." But though she kept it then it was no good in the end for here it is after all. Of Salviati's hard portraits and Bronzino's bald allegories we soon see enough, they help us to pass on to other schools. But those who wish to understand the art of Florence, even here, must never forget the large part fresco-painting took in its accomplishment, with a Florentine nothing else counted for much, other materials were merely toys in their estimation. Those who have not yet been to Florence must study photographs to understand, and often refer to the copies, presented by the Arundel Society, in the basement of the gallery, then the true greatness of the Tuscan School in all its monumental completeness will dawn upon the student and he will learn to understand form as it is, and incidentally to appreciate duly the fascination of the collection of pictures of the Tuscan School in the National Gallery. It needs wild words to tell of the glories of this wonderful collection.

The influence of Florentine art can be traced in all the central Italian schools, but least perhaps in the delightful school of the neighbouring City of Siena. In that city "beloved of Mary" a lovely and primitive school of painters continued to follow their old traditions right up to the sixteenth century. They always loved gold backgrounds, engraved ornaments and warm rich colours; many and various reds, oranges, and violets were used by them with marvellous skill and all in the same picture. It is difficult to realise that these pictures are the work of the wild and turbulent citizens of Siena. They seem like lovely flowers flourishing in the formidable keep of a grim old fortress. The Sienese painters cannot be studied away from Siena and they cannot be fully appreciated without their fortress frame. Their works are very rare in foreign galleries and we may consider ourselves lucky in that we possess about a dozen of them here. No Sienese master ever approached the large style of the head of the school, Duccio di Buoninsegna, but Simone Martini must always be considered as one of the greatest men of his age; he may be studied in the corridor of the Ufizzi, in Florence, and the chapel of Saint Martin in the lower church of Saint Francis at Assisi, where only the delicate beauty of his line and ornament and the glory of his colour can be appreciated, his colour is like ivory and amber, topaz and the deep indigo blue of the sea at sunset. In the National Gallery we have a little picture ascribed to one of the most original of Sienese artists, Pietro Lorenzetti, No. 1113, *A Legendary Subject*, which well recalls the warm colouring of the artists of the early Sienese School. We should also study the very beautiful head of a deacon in this picture, and the other heads which echo the great Duccio. Matteo di Giovanni is the Sienese painter best represented in the National Gallery, although his large picture, No. 1155, *The Assumption of the Virgin*, always leaves one cold, for its main lines are so ugly, when compared with a lovely picture like his

Madonna della Neve in the church of that name at Siena, a most dignified work. The colours of the draperies of the angels in our picture, however, are very beautiful indeed. His *Ecce Homo*, No. 247, and *Saint Sebastian*, No. 1461, are both fine examples of unvarnished tempera painting, and show his delicate manner of working admirably. More fine draperies, in the old manner of silver-white and gold may be studied in No. 1331, *The Virgin and Child surrounded by Cherubim*, by Bernardino Fungai, a disciple of Matteo who died so late as 1516, but the flesh-painting is unpleasantly brown, bloated, and leathery. Girolamo del Pacchia was a later painter, who had a charming manner, but it was founded upon Raphael's work and no longer continued the golden traditions of the fair City of Siena.

The graceful School of Umbria is better represented with us than in any gallery, except the Gallery of Umbria's chief city, Perugia. All the most important masters are represented, and some of the rarer men too, by really fine examples. We are admirably reminded of the two great shrines of Umbrian art, the church of San Francesco at Arezzo, and the Sala del Cambio at Perugia. We are reminded of the great series by Piero della Francesca, the story of the Cross, in the choir of San Francesco at Arezzo with its wonderful nudes in the *Death of Adam*, and of the profiles in the *Visit of the Queen of Sheba to King Solomon*, by the three very rare and beautiful works by that artist, who signed himself Pietro di Borgo, No. 665, *The Baptism of Christ in the River Jordan*, No. 769, *St. Michael and the Dragon*, and No. 908, *The Nativity of our Lord*, which is one of the most charming renderings of this ever-charming subject. The simple girl-like Madonna, with her dress spread out to protect the Child from the ground, and the serious angels in their quiet greys and greens singing and playing with such earnest sweetness and musical skill, and the curious country like the little hills and fields round Borgo San Sepolcro, making a picture different from anything in any other school, and unique in its delicate beauty, even in the works of the master himself. We are reminded of the Sala del Cambio at Perugia, by No. 288, *The Virgin adoring the Infant Christ, and the Two Archangels*. In the Sala del Cambio, Perugio's gift of decoration had, for once, fair play, and it remains one of the prettiest rooms in all Italy. There is a careful model of this gay and fantastic apartment in the Victoria and Albert Museum. In our picture may be studied Perugino's spaciousness and rich colouring, his fantastical, not to say foolish, head-dresses, and his ugly draperies all pot-hooks and hangers and little black holes that look as if he was imitating the drill-holes in primitive sculpture. In little Tobit's eyes you may see the upturned eye-lashes turned into a sort of hard brown horn. This was too much for Perugino's great pupil Raphael, when he turned up the eyes of his Saints in this sentimental fashion, he converted the one horn into three horns as may be seen in the beautiful picture of *Saint Catherine of Alexandria*, No. 168, a fine early example which shows the young painter turning

the sentimental faces and the conventional masters-of-deportment poses of Perugino, into real lines of grace and almost natural beauty. These tricks of Perugino's served the same purpose as the gold backgrounds and hard outlines of the later Byzantine pictures, they labelled the work religious.

The art of Umbria even from the beginning was derived from the neighbouring States, the influence of Florence and Siena may be seen in the earliest works. The congregation of masters gathered at Assisi to decorate the shrine of the gentle Saint Francis, Cimabue, Giotto, and the Memmi, naturally left an influence on the school which was only just beginning. The powerful expression in the stories of the Passion in the lower Church of Saint Francis at Assisi may have helped to form the art of Niccolò da Foligno, he was the only Umbrian who attempted real tragedy in his works. His exaggerated, but none the less, impressive, and even true expression in the faces and actions of such figures as we see in his triptych, No. 1107, *The Crucifixion*, are practically unique in Umbrian art, and the impassioned figure of Saint Francis, with his back only towards you, is remarkable for its powerful expression. No. 249, *The Marriage of Saint Catherine of Siena*, typical of the transition period, is a strong work rather roughly painted but with a finely drawn head of Saint Dominic and a beautiful salmon-coloured dress for the Madonna covered with a mantle of darkest blue lined with apple-green, a strong and individual scheme of colour, the picture is full of character. No. 1103, *The Virgin and Child, with Saints* by Fiorenzo di Lorenzo, is a good picture, but does not give a complete idea of the mastery of the painter over small work; if the student refers to the Arundel copies in the basement of the gallery he will have some idea of what can be seen by this master in Perugia. The art of Signorelli was a curious growth from the placid work of Piero della Francesca whose pupil he was. Piero is all dignity and calm and beautiful line, but Signorelli is full of bustle and extravagant forms. His great frescoes at Orvieto, of the *Last Days*, are full of nude figures in violent action, all overmodelled and drawn with a coarse outline that relies on heavy masses of light and shade for the expression of form, he approaches the nude from the opposite point of view to his master, and to the great Florentines, the Pollaiuoli and Michael Angelo, with whom he has nothing in common. Two of Signorelli's pictures here, though coarse in colour and form, No. 1133, *The Nativity*, and No. 1847, *The Virgin crowned by Angels*, are fine examples. The Nativity is heavy and red in colour, but the crowd in the background whose names are being taken down, under the portico of a temple, to be taxed, is like an old caricature of a scene at the hustings during an election. The ivy and iris on the rock in the background are painted with a new sort of realism, but the ferns and the rest of the foliage are coarsely done. Joseph is a much more interesting personage than usual in this picture, but if the baby in No. 1128, *The Circumcision*, was anything like this horribly red, natural new-born baby, no wonder Signorelli's patrons got Antonio Bazzi

to paint them another. *The Circumcision* is one of the most harmonious pictures Signorelli ever painted. The head of the Madonna is a very dignified and beautiful piece of work, and the quiet modelling of the passage from the cheek in shadow to the neck in light is very subtle for Luca. The heads of the old men are full of true character and are painted with a pleasant impasto. The old man in eastern draperies arguing with his finger is almost like a caricature by Leonardo da Vinci. The woman in red with the beautiful long feet is a fine and original figure. No. 910, *The Triumph of Chastity*, appears to be only an imitation of Signorelli by the same hand as No. 911, *The Return of Ulysses to Penelope*, although in this case he is imitating another master; these two pictures are like a work in the Gallery of Siena by Genga. The pretty changing colours of the draperies yellow to red, and rose to blue in the *Triumph of Chastity*, are very decorative, and the comical sirens holding a tail in either hand in the background of the *Return of Ulysses to Penelope*, are very gay. The Marco Palmezzano, No. 596, *The Deposition in the Tomb*, is at first sight a solemn picture, the banners and draperies give a gay colour scheme out of keeping with the subject. It is like a North Italian terra-cotta group painted in bright colours, like the decorative bas-reliefs in the background, and we can hardly look at it if we think of the deeply-felt picture of the same subject by Giovanni Bellini in the Brera Gallery at Milan, although the play of the surfaces in and out of the draperies and banners is an out-of-the-way quality and very interesting if we can forget the subject. Marco should be compared with his master, Melozzo da Forli, a great figure in art justly eulogised by Giovanni Santi in his rhymes. Santi of Urbino was the father of Raphael, and we are lucky to have a picture by him, No. 751, *Madonna and Child*. The work has a great charm of subdued colours covered with a sort of silver sheen in the background, contrasted with a positive green in the lining of the Madonna's mantle and touches of vermilion in the halo of the Child. Is it considering too curiously to look upon this picture as a portrait of Raphael and his mother? At any rate the child wears a necklace of coral beads of the same colour as the strings of beads hanging on either side of the throne of the Ansidei Madonna close by. No. 1171, *The Virgin and Child attended by Saint John the Baptist and Saint Nicholas of Bari*. This is one of the noblest pictures in existence, and in a most beautiful condition, the chief ornament of the gallery. The splendid modelling of the head of Saint Nicholas reminds us of the most accomplished works of the master, the great frescoes of the Disputa and the School of Athens in the Vatican; the red and green of his robe may be compared to the colours of the background and cape in the portrait of *Pope Julius II*. The bit of landscape behind Saint Nicholas is most beautiful. In this picture, Raphael transforms all Perugino's more ugly mannerisms into a sweet reasonableness, such as the thick thumbs and big toes and the podgy babies turned into grace and truth without losing character. Compare, too, the aerial colour of the blue sky in Raphael with its soft

atmospheric gradation with the exaggerated gradation and heavy blue in Perugino.

The Garvagh Raphael. No. 744, *The Madonna, Infant Christ and Saint John*, is at first, after looking at the Ansidei Madonna, cold and unpleasant in colour. The china-blue and pink of the Madonna's dress and the earthy reds of the Saint John are unsympathetic, but the lovely grace of the head of the Madonna, the divine turn of the neck and the colour of her hair and head-dress redeem everything. Her hands, too, are very beautiful.

Julius II., No. 27, with his splendid rings and determined mouth is like a study for the fine portrait of the great Pope in the fresco of *Heliodorus driven out of the Temple*.

The charm of the little picture, No. 213, *The Vision of a Knight*, never left the works of Raphael; he was more faithful to that picture than he was even to Perugino. It was his first word, and to the last, every work by Raphael's own hand can be recognised by the touch-stone of comparison with this early vision. All the pictures painted for him by his pupils fall away as nothing when we see this beside them.

There is a picture, No. 1220, *Virgin and Child*, attributed to Andrea di Luigi d'Assisi, called L'Ingegno, who is said to have been an assistant to Perugino and who was supposed to have been a more promising artist than Raphael himself. Ingegno went blind when still young, but lived to a great old age, and the story goes that his great delight and joy was to get hold of some artist who had been to Rome, and make him tell him of all the glorious works that the rival of his youth had carried out in the Eternal City, and again and again to describe them.

The Roman School is a useful title by which we mean those artists who were working in Rome after the death of Raphael, whether Roman citizens or not. The story of the early artists who carried on the traditions of Greek work in ancient Rome is not fully unravelled as yet; as there are no works by them in the National Gallery we can leave them, and refer to the Roman School of later times. We have only a very few pictures by these artists, but they are exceptionally good ones, and if the Roman School were as well represented in other galleries it would not have been so much despised as it has been of late years. Some of these men were indeed very accomplished workmen, and although they hardly deserved the high praise bestowed upon them in the eighteenth century, yet we ought to consider, with respect and humbleness, men praised by Sir Joshua Reynolds and other good judges. The pictures here help us to like them. Giulio Romano, for instance, is represented by a fantastic and romantic picture, No. 624, *The Infancy of Jupiter*, characteristic of his best qualities and not too severe and imitative of the style of his betters, like most of his works, which soon became tiresome. The odd shapes of the nymphs, the cymbals, tambourines and quaint musical instruments played by the Melian nymphs, lounging under trees and bushes in the background, take us at once into

a poetical land that suits the blue-green colour of the distance, the tapestry-like foliage of the foreground and the rich golden leaves of the vine with big bunches of purple grapes making a canopy over the young god. John Linnell, the landscape painter, when writing to Samuel Palmer on the subject of imaginative and realistic art, says, "in Giulio Romano, you have both qualities—those of vividness and picturesque choice and arrangement of light, seen with a poetic imagination, straining through his mental sieve till everything mean or vulgar was excluded. Such a man as Giulio seems to have taken Nature into his mind as ore is taken into a kiln, where it is so digested by internal heat that nothing but pure metal escapes into the mould intended for it." Other pictures by Giulio with some of these qualities are to be seen at Hampton Court, but not in most of the works by him in the great Galleries.

Guido Reni's head of Christ, No. 271, the *Ecce Homo*, is a fine example and never loses its power of impressiveness, notwithstanding the number of copies and repetitions we see of it. The landscapes of Domenichino, too, are some of the best things by him and cannot be neglected. Piero Francesco Mola is also a painter of very beautiful landscapes, his picture of *Saint John*, No. 69, is fine in colour, and the grey modelling of the flesh is full of quality. *The Repose*, No. 160, has a grey and yellow landscape like an early Gainsborough.

The Naturalistic School is represented by a Caravaggio, No. 172, *Christ and the two Disciples at Emmaus*. A picture in which naturalism is not pushed to an extreme, the figures are true and ordinary, and the food on the table is the food of an Italian meal, and painted very well. There is not in this picture that searching after the positively brutal and ugly which is the frequent vice of these natural painters, but which is as unnatural as the ideal imaginations of the artists whose work they were protesting against.

Salvator Rosa's picture, No. 84, *Landscape with Mercury and the dishonest Woodman*, is one of the finest of his pictures to be seen anywhere, and to some extent accounts for his great reputation in England, and for the curious advice given to our artist, Alfred Stevens, when a youth on his way to study in Italy. "Study Salvator Rosa." Stevens, however, wonderful to relate, had the originality and good taste, even in the year 1832, to turn to Giotto instead.

THE CENTRAL ITALIAN SCHOOLS OF PAINTING

TUSCANY, SIENESE, UMBRIAN AND ROMAGNOLE, ROMAN AND NEAPOLITAN

A LIST OF PAINTERS AND THEIR PICTURES AT THE NATIONAL GALLERY, LONDON

ARRANGED CHRONOLOGICALLY

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TUSCANY

MARGARITONE OF AREZZO. 1216–1293.
The Virgin and Child, with Scenes from the Lives of the Saints. 564.

CIMABUE, GIOVANNI. 1240?–1302?
The Madonna and Child Enthroned, Angels adoring. 565.

GIOTTO, SCHOOL OF. 1266?–1336.
Two Apostles. 276.
The Coronation of the Virgin. 568.

GADDI, TADDEO, SCHOOL OF. 1300?–living 1366.
Various Saints. 215.
Various Saints. 216.
The Baptism of Christ in the River Jordan. 579.
The Almighty, The Blessed Virgin, and St. Isaiah. 579 a.

ORCAGNA, ANDREA DI CIONE, ARCAGNUOLO. 1308?–1368.
The Coronation of the Virgin, Angels and Saints in Adoration. 569.
The Trinity. 570.
Angels Adoring. 571, 572.
The Nativity and the Annunciation to the Shepherds. 573.
The Adoration of the Kings of the East. 574.

ORCAGNA, ANDREA DI CIONE, ARCAGNUOLO—(*continued*)
The Resurrection of Christ. 575.
The "Three Maries" at the Sepulchre, Mark xvi. 1. 576.
The Ascension of Christ. 577.
The Descent of the Holy Spirit. 578.

LANDINI (JACOPO DI CASENTINO). 1310?–1390?
St. John the Evangelist lifted up into Heaven; with various Saints; and other Scenes from the Life of the Evangelist. 580.
The Holy Trinity and the Annunciation. 580 a.

JUSTUS OF PADUA. 13 . . ?–1400.
The Coronation of the Virgin. 701.

SPINELLO, ARETINO. 1333?–1410.
St. John the Baptist with St. John the Evangelist and St. James the Greater. 581.
Fragment of a Fresco representing the Fall of the Rebel Angels. 1216.
Two Fragments of the Decorative Border of the same Fresco. 1216 (a and b).
The Crucifixion. 1468.

IL MONACO, DON LORENZO, called. 1370?–1425.
The Coronation of the Virgin. 1897.

ANGELICO, FRA GIOVANNI, DA FIESOLE. 1387–1455.
The Adoration of the Magi; or, the Wise Men's Offering. 582.
Christ. 663.

ANGELICO, FRA GIOVANNI, SCHOOL OF.
The Annunciation. 1406.

ANDREA DAL CASTAGNO. 1390–1457.
The Crucifixion. 1138.

UCCELLO, PAOLO. 1397–1475.
The Battle of Sant' Egidio, July 7, 1416. 583.

DOMENICO, VENEZIANO. 14 . . ?–1461.
Head of a Saint. 766.
Head of a Saint. 767.
The Madonna and Child Enthroned. 1215.

LIPPI, FRA FILIPPO. 1406?–1469.
The Vision of St. Bernard. 248.
The Virgin Mary seated, an Angel presenting the Infant Christ to Her. 589.
The Annunciation. 666.
St. John the Baptist with six other Saints. 667.

MACCHIAVELLI, ZENOBIO. 1418–1479.
The Madonna and Child Enthroned, surrounded by Angels and Saints. 586.

GOZZOLI, BENOZZO. 1420–1498.
The Virgin and Child Enthroned. 283.
The Rape of Helen. 591.

PESELLINO, FRANCESCO. 1422–1457.
A Trinità, or Mystic Representation of the Trinity. 727

POLLAIUOLO, ANTONIO AND PIERO. 1429 ?–1498.
The Martyrdom of St. Sebastian. 292.

POLLAIUOLO, ANTONIO (Ascribed to).
Apollo and Daphne. 928.

FILIPEPI, SANDRO (called BOTTICELLI). 1447–1510.
The Virgin and Child, St. John the Baptist and an Angel. 275.
Portrait of a Young Man. 626.
The Madonna and Child. 782.
Mars and Venus. 915.
The Nativity of the Saviour. 1034.
The Assumption of the Virgin. 1126.

FILIPEPI (SANDRO) SCHOOL OF.
The Virgin and Child, St. John the Baptist and Angels. 226.
Venus Reclining, with Cupids. 916.

GHIRLANDAIO, DOMENICO DEL. 1449–1494.
Bust Portrait of a Girl. 1230.
Portrait of a Youth. 1299.
Portrait of Costanza de Medici. (Lent by George Salting, Esq.)

VINCI, LEONARDO DA. 1452–1519.
The Virgin of the Rocks. 1093.

LIPPI, FILIPPINO. 1457 ?–1504.
The Virgin and Child; St. Jerome and St. Dominic adoring the Infant Christ. 293.
The Adoration of the Magi: or, the Wise Men's Offering. 592.
St. Francis in Glory. 598.
The Angel adoring. 927.
The Adoration of the Magi. 1033.
The Adoration of the Magi. 1124.
The Virgin and Child with the Infant St. John. 1412.

CREDI, LORENZO DI. 1459–1537.
The Virgin and Child. 593.
The Virgin adoring the Infant Christ. 648.

PIERO DI COSIMO. 1462–1521 ?
The Death of Procris. 698.
Portrait of a Warrior in Armour. 895.

ALBERTINELLI, MARIOTTO. 1474–1515.
The Virgin and Child. 645.

BARTOLOMMEO, FRA. 1475–1517.
The Virgin and Child and the Infant St. John. 1694.

BUONARROTI, MICHELANGELO. 1475–1564.
The Entombment of our Lord. 790.
The Madonna and Infant Christ, St. John the Baptist, and Angels. 809.

BUONARROTI, MICHELANGELO, SCHOOL OF.
A Dream of Human Life. 8.

BIGIO, FRANCIA. 1482–1525.
Portrait of a Young Man. 1035.

GHIRLANDAIO, RIDOLFO DEL. 1483–1561.
The Procession to Calvary. 1143.
Portrait of a Gentleman. (Lent by George Salting, Esq.).

SARTO, ANDREA DEL (Andrea d'Agnolo). 1486–1531.
The Holy Family. 17.
Portrait of a Sculptor. 690.

PONTORMO, JACOPO (CARUCCI) DA. 1494–1557.
Joseph and his Kindred in Egypt. 1131.
Portrait of a Man (Ascribed to). 1150.

FLORENTINE. XV. Century.
St. Jerome in the Desert kneeling before a Crucifix. 227.
The Virgin adoring the Infant Christ. 296.
The Angel Raphael accompanies Tobias on his Journey into Media to marry Sara, the daughter of Raguel. 781.
A Combat between Amor and Castitas. 1196.
The Madonna and Child attended by the Infant St. John and an Angel. 1199.
Portrait of Girolamo Savonarola. 1301.
Heads of Angels. 1842.

BRONZINO (ANGELO DI COSMO, called). 1502–1572.
Portrait of a Boy. 649.
Portrait of a Lady. 650.
Venus, Cupid, Folly, and Time. An Allegory. 651.
A Knight of Saint Stephen, or S. Stefano. 670.
Portrait of Cosmo I., Duke of Tuscany. 704.
Portrait of Piero de Medici (called "Il Gotosso"). 1323.

ROSSI, FRANCESCO DE (de' Salviati). 1510–1563.
Charity. 652.

VENUSTI, MARCELLO. 15..?–15..?
Christ driving out the Traders from the Temple, 1194.
The Virgin, the Child Christ (sleeping), St. Joseph, and the youthful St. John the Baptist. 1227.

EMPOLI, JACOPO DA. 1554?–1640.
San Zenobia Restoring to Life a Dead Child. 1282.

ALLORI, CRISTOFANO. 1577–1621.
Portrait of a Lady. 21.

DOLCI, CARLO. 1616–1686.
Virgin and Child. 934.

SIENESE

LORENZETTI, PIETRO. 12 . . –1348?
A Legendary Subject. 1113.

NICCOLO DI BUONACCORSO. . . . . –1388.
The Marriage of the Virgin. 1109.

UGOLINO DA SIENA. . . . . –1339?
The Betrayal of Christ. 1188.
The Procession to Calvary. 1189.

LORENZETTI, AMBROGIO. 12 . . – living 1345.
Heads of Four Nuns. 1147.

DUCCIO DI BUONINSEGNA. About 1260–living 1339.
A Triptych. 566.
The Annunciation. 1139.
Christ Healing the Blind. 1140.
The Transfiguration. 1330.

SEGNA DI BUONAVENTURA. Recorded 1305 to 1326.
Christ on the Cross. 567.

MATTEO DI GIOVANNI (or da SIENA). 1435?–1495.
"Ecce Homo." 247.
The Assumption of the Virgin. 1155.
St. Sebastian. 1461.

FUNGAI, BERNARDINO. . . . .?–1516.
The Virgin and Child surrounded by Cherubim. 1331.

BENVENUTO DA SIENA. 1436–1519?
Madonna and Child, with Saints. 909.

FRANCESCO DI GEORGIO. 1439–1502.
Virgin and Child. 1682.

PACCHIAROTTO, JACOPO (or GIACOMO). 1464– . . . .?
Adoration of the Shepherds. 1849.

PACCHIA, GIROLAMO DEL. 1477–15 . .?
Madonna and Child. 246.

PERUZZI, BALDASSARE. 1481–1536.
The Adoration of the Kings. 167.
The Adoration of the Magi. 218.

BECCAFUMI, DOMENICO. 1486–1551.
Esther before Ahasuerus. 1430.

SIENESE SCHOOL. (?) XIV. or early XV. Century.
The Marriage of the Virgin. 1317.
SIENESE SCHOOL. Late XV. Century.
The Virgin Enthroned, attended by Saints and other Figures. 1108.

UMBRIAN AND ROMAGNOLE

FRANCESCA, PIERO DELLA. 1415?–1492.
The Baptism of Christ in the River Jordan. 665.
Portrait of a Lady. 758.
St. Michael and the Dragon. 769.
The Nativity of Our Lord. 908.
LORENZO DA SAN SEVERINO. Painting in the early part of XV. Century.
The Mystic Marriage of St. Catharine. 249.
BONFIGLI, BENEDETTO. 1420?–after 1496.
The Adoration of the Kings. 1843.
NICCOLÒ DA FOLIGNO (falsely ALUNNO). 1430?–1492.
The Crucifixion, &c. (A triptych). 1107.
FIORENZO DI LORENZO. 1430?–15 . . ?
Portions of an Altar-piece. 1103.
MELOZZO DA FORLÌ. 1438–1494.
Rhetoric (?). 755.
Music (?). 756.
SANTI, GIOVANNI. 14 . .–1494.
Madonna and Child. 751.
SIGNORELLI, LUCA OF CORTONA. 1441?–1523.
The Triumph of Chastity. 910.
The Circumcision. 1128.
The Nativity. 1133.
The Adoration of the Shepherds. 1776.
The Virgin and Saints. 1847.
VANNUCCI, PIETRO (IL PERUGINO). 1446–1523.
The Virgin and Infant Christ, with St. John. 181.
The Virgin adoring the Infant Christ. 288.
The Virgin and Child with St Jerome and St. Francis. 1075.
The Adoration of the Shepherds. 1441.
The Baptism of Our Lord (Ascribed to). 1431.
MANNI, GIANNICOLA. . . . .–1544.
The Annunciation. 1104.
PINTURICCHIO, BERNARDINO BETTO, IL. 1454–1513.
St. Catharine of Alexandria with her Attributes. 693.
The Madonna and Child. 703.
The Return of Ulysses to Penelope. 911.

PALMEZZANO, MARCO. 1456 ?–living 1537.
The Deposition in the Tomb. 596.

ANDREA DI LUIGI (L'INGEGNO'). . . . .–painting 1484.
The Madonna and Child. 1220.

SPAGNA, LO, GIOVANNI DI PIETRO, called. 14 . .–after 1530.
The Agony in the Garden. 1032.

SPAGNA, LO. (Ascribed to).
An "Ecce Homo." 691.
Christ on the Mount of Olives. 1812.

SANZIO, RAFFAELLO (Raphael of Urbino). 1483–1520.
Portrait of Julius II. seated in a chair. 27.
St. Catharine of Alexandria. 168.
The Vision of a Knight. 213.
The Madonna, Infant Christ, and St. John. 744.
The Virgin and Child attended by St. John the Baptist and St. Nicholas of Bari. (Commonly known as the "Madonna degli Ansidei.") 1171.

RAPHAEL (After)
The Madonna di San Sisto. 661.
The Madonna and Child. 929.

UBERTINI, FRANCESCO (il Bachiacca). 1494–1557.
The History of Joseph (Part I.). 1218.
The History of Joseph (Part II.). 1219.

UMBRIAN SCHOOL. XV. to XVI. Century.
Portrait of a Lady. 585.
St. Catharine. 646.
St. Ursula. 647.
The Madonna and Child. 702.
The Story of Griselda, from Boccaccio's "Decameron." 912.
The Story of Griselda. 913.
The Story of Griselda. 914.
Marcus Curtius (?). 1304.

BERTUCCI, GIOVANNI BATTISTA DA FAENZA. Early XVI. Century.
The Glorification of the Virgin. 282.
Our Lord, St. Thomas, and St. Anthony of Padua, the Donator kneeling to the right. 1051.

ZAGANELLI, BERNARDINO (of and called Cotignola). Early XVI. Century.
St. Sebastian bound to a Column and pierced with Arrows. 1092.

ROMAN AND NEAPOLITAN

PIPPI, GIULIO (Giulio Romano). 1492–1546.
The Beatific Vision of the Magdalene. 225.
The Infancy of Jupiter. 624.

RINALDO MANTAVANO. Painting 1525–15 . . ?
The Capture of Carthagena ; and the Continence of Publius Cornelius Scipio. 643.
The Abduction of the Sabine Women ; and the Reconciliation between the Romans and the Sabines. 644.

BAROCCI, FEDERIGO. 1528–1612.
A "Holy Family." 29.

AMERIGHI, MICHEL-ANGELO. 1569–1609.
Christ and the two Disciples at Emmaus. 172.

SASSOFERRATO (GIOVANNI BATTISTA SALVI). 1605–1685.
The Madonna in Prayer. 200.
The Madonna with the Infant Christ. 740.

MOLA, PIETRO FRANCESCO. 1612–1668.
St. John Preaching in the Wilderness. 69.
The Repose. 160.

ROSA, SALVATORE (of NAPLES). 1615–1673.
Landscape, with Mercury and the dishonest Woodman. *From the fable of Æsop.* 84.
Forest Scene, with Tobias and the Angel. 811.
River Scene. 935.
Landscape and Figures. 1206.

CAVALLINO, BERNARDO (of NAPLES). 1622–1654.
The Nativity. 1157.

MARATTI (or MARATTA) CARLO, Cavaliere. 1625–1713.
Portrait of Cardinal Cerri. 174.

PANINI, GIOVANNI ANTONIA, Cavaliere. 1695–1768.
Ancient Ruins, with Figures. 138.

ITALIAN SCHOOL. XV. Century.
Virgin and Child, with Angels. 1456.

ITALIAN SCHOOL. XVI. Century.
An Apostle. 272.
Half-length of a Bearded Man. 932.
Portrait of a Cardinal. 1048.
Illuminated Initial Letter. 1417 a.

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BY GIOTTO

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BY JACOPO DA PONTORMO

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THE ANGEL RAPHAEL ACCOMPANIES
TOBIAS ON HIS JOURNEY INTO MEDIA,
TO MARRY SARA, THE DAUGHTER OF RAGUEL
FLORENTINE, XV. CENTURY

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